

COSIMA

SELECTED WORKS
2022-26

VARIATIONS ON A THEME NR. 1-7
(I'VE ROOTED, GONE LIQUID, GONE ROT IN LOVE), 2022
approx. 40 cm each
Porcelain, stoneware, earthenware, terracotta, glass.

Working with clay, my focus gradually shifted toward the material itself—not only shaping it, but allowing it to transform—and exploring its relationship to earth (origin) and heat (transfortmation). Here, through more intentional compositions, I layered fresh clays with unfired remnants, as well as glass fragments or beads collected over time, each element carrying its own history.
In the heat of the kiln, these materials undergo divergent processes: some solidify or crack, while others melt and liquefy into unpredictable forms. The result is a field of transformation shaped by both control and chance, following a rhythm of continual making and unmaking, and opening onto a meditation on the balance between intention and surrender.



SKIN_CB2302_8, 2023
(opposite)
approx. 140 x 40 x 60 cm
Copper foil

ECDYSIS, 2024
(next page)
approx. 140 x 40 x 60 cm
Copper foil
Perfromance at Aequilibrium, Salon Meiselberg, Kärnten, AT.

WATCH

Drawing on the biological process of molting - the shedding of an outer layer, as in snakes or crustaceans - the work engages metamorphosis as a fundamental condition of existence. Rooted in a Heraclitean understanding of constant flux, it approaches transformation not as an event but as an ongoing state of becoming. The performance extends this inquiry through movement, conceived as a continuous process of shedding and renewal, and pays homage to Loïe Fuller's Serpentine Dance (1891).
Copper, both soft and strong, is historically associated with Venus and is among the earliest metals used by humans, with traces dating back to the Neolithic period, when matrilineal societies flourished in what is now called Old Europe and the snake functioned as a central symbol.
Over time, copper's initially smooth and luminous surface darkens, developing a skin-like patina that reveals its organic quality and its intimate relation to the body that once inhabited it.








THE RHYTHM OF LIFE (MOON NR.1 - 12), 2023-24
3 x 3 m installation, 50 cm each canvas
Canvas, menstural blood, water

Expansion and contraction is the rhythm of life and through their body's cycle, women are the keepers of this wisdom. Honouring the body and it's rhythms, without judgement, is honoring the earth and life itself. Wherever we look in nature, we are reminded of this; that time, as well as exsistance, is cyclical. As such, we can truly be embracing life only by also honouring death. In the words of the post-humanist philosopher Bayo Akomolafe „Life that doesn't know how to die is cancerous. Life must have boundaries and limitations. We must see death not as a terminal end but as a stranger kind of ontology".



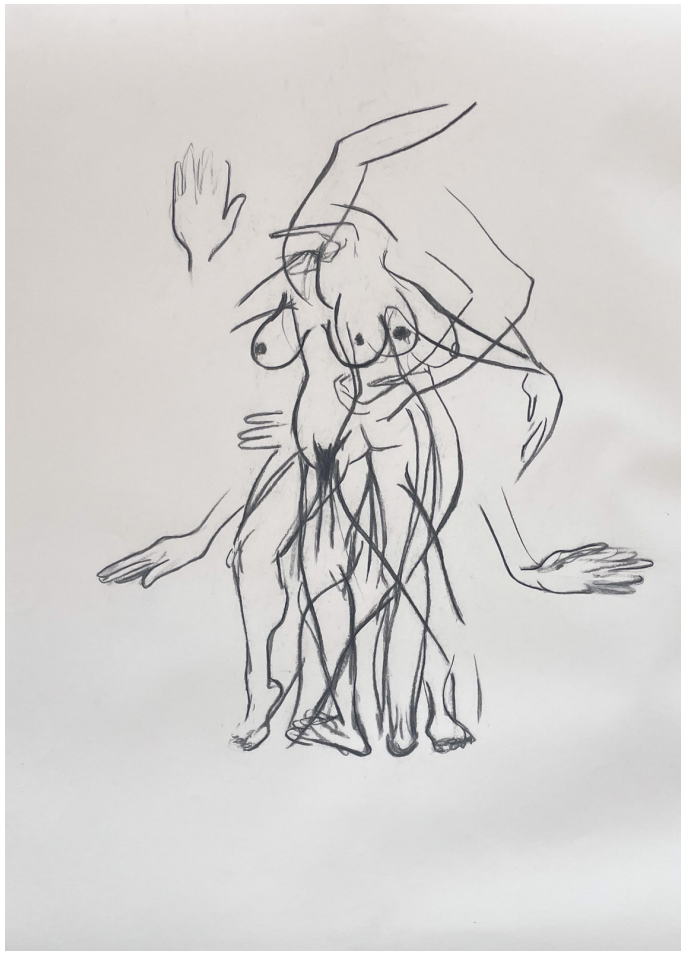
WE WORLD, 2023
Approx. 60 minutes
T-shirts, textile crayons.
Workshop at Es Raco D'Arta', Mallorca, ES.

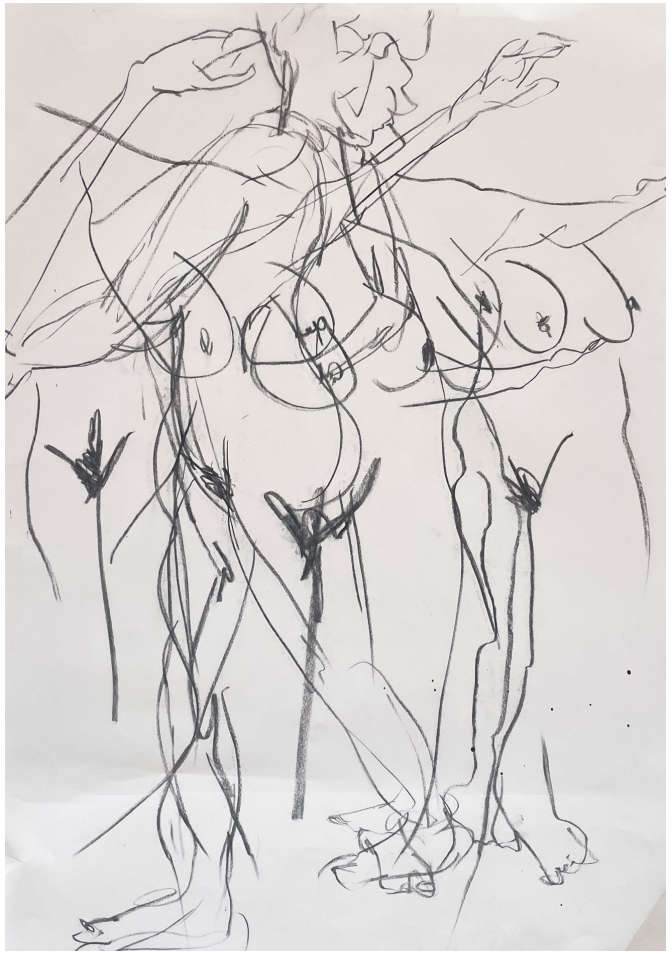
I created this workshop as a space for shared creativity and connection. It began with an introductory sharing circle, in which each participant was asked to bring an image of a landscape they felt connected to. Seated in a circle, participants were prompted to intuitively draw what others had just shared. Gradually tuning into the sensations of the person behind them drawing on their back, they translated these tactile impressions into images on the person in front of them. In this way, the workshop explored how landscapes, stories, memories, and sensations circulate among bodies and take shape as shared, material realities.



FERTILE GROUNDS/ FLUID BEINGS, 2023
85 x 60 cm
Charcoal on paper







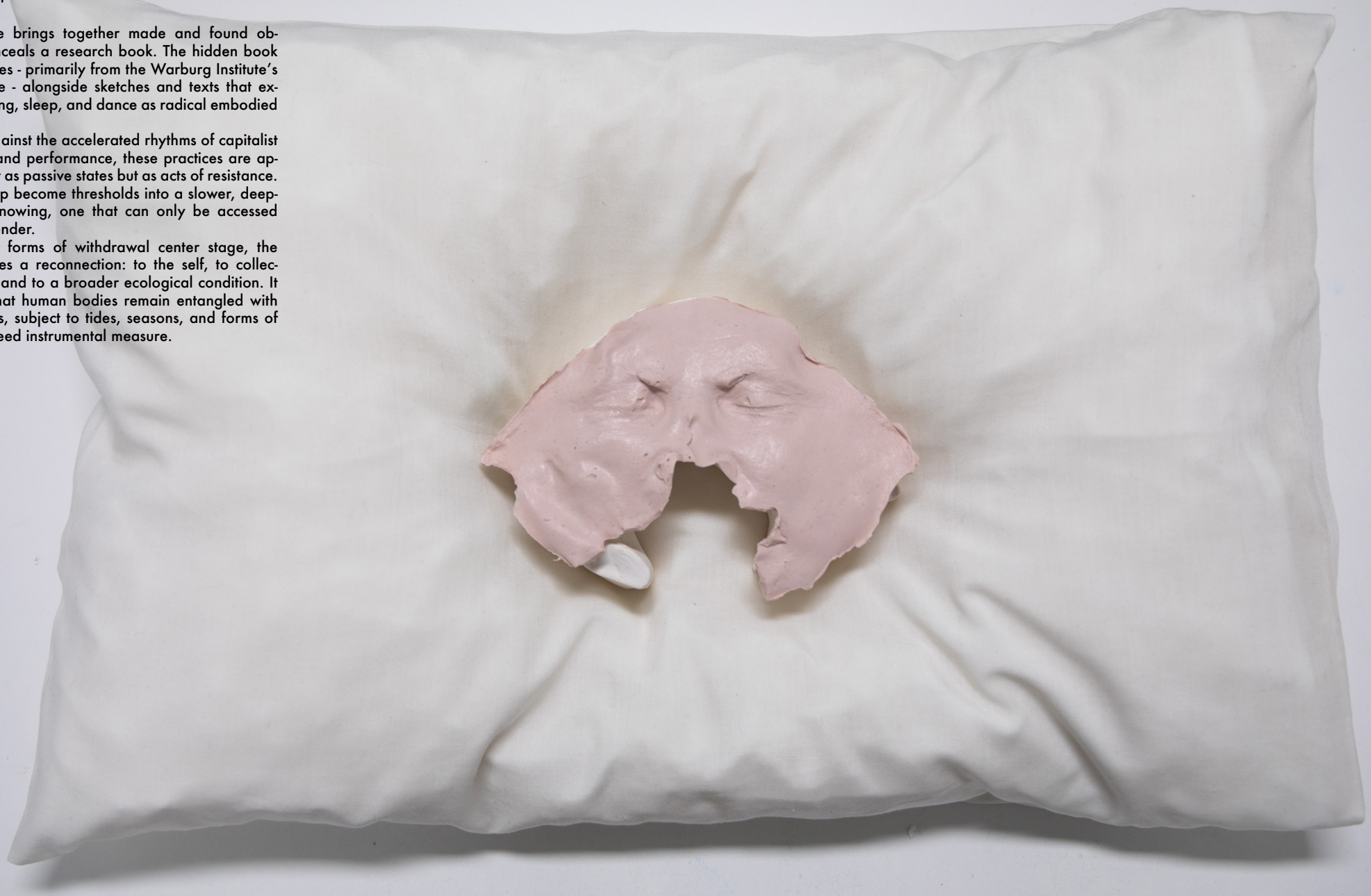
LE VULCANE (MATER nr. 1, 2, 3), 2024
approx. h 35 cm
Terracotta, Mouzou black paint

Mater is the Latin word for mother and the root of the word matter, evoking both origin and the foundation of material existence. These small sculptures of voluptuous, dancing female figures draw on depictions of goddesses from European prehistory to South Asian religious iconography, channeling an archetypal, generative force as an inner energy that drives growth and transformation in all beings, and articulating a form of power grounded in the capacity to feel, to know, and to define one's own path—what Minna Salami calls "exousiance". The void-like black surface evokes the cosmos as the generative darkness from which material life emerges, while also recalling the shadows of my sisters and myself cast onto Stromboli's volcanic beaches, and gestures toward cosmologies in which body, earth, and cosmos are inextricably linked.



MNEMOSYNE, 2024
sculpture 15 x 70 x 50 cm
book 42 x 29,7 cm
Cushion cover, silicone, gesso, black sketch book, tissue paper, pastels

This sculpture brings together made and found objects and conceals a research book. The hidden book gathers images - primarily from the Warburg Institute's photo archive - alongside sketches and texts that explore breathing, sleep, and dance as radical embodied practices.
Positioned against the accelerated rhythms of capitalist productivity and performance, these practices are approached not as passive states but as acts of resistance. Rest and sleep become thresholds into a slower, deeper form of knowing, one that can only be accessed through surrender.
Putting these forms of withdrawal center stage, the work proposes a reconnection: to the self, to collective rhythms, and to a broader ecological condition. It reminds us that human bodies remain entangled with natural cycles, subject to tides, seasons, and forms of time that exceed instrumental measure.



MNEMOSYNE, 2024
7.00 min
Digital video

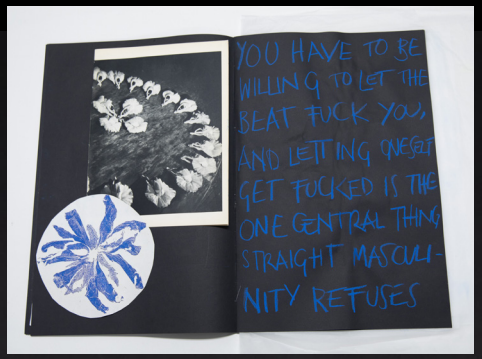
WATCH

This video performance emerged from a desire to engage with the sculpture and to bring its hidden dimensions into view. The work unfolds as a kind of mythic journey - akin to narrating or analysing a dream - in which meaning is not fixed but gradually revealed.
As in the research book, the video assembles seemingly disparate elements; objects, sounds and gestures, connected through association and intuition. Echoing Aby Warburg's method, these fragments do not initially resolve into a linear structure, yet they accumulate into a narrative through their resonance.
Repetition plays a central role, giving the work a temporal and embodied rhythm. This rhythm is not marked by mechanical time, but by organic cycles: the turning of pages, the pulse of a heartbeat, the cadence of breath.



SELECTION OF PAGES



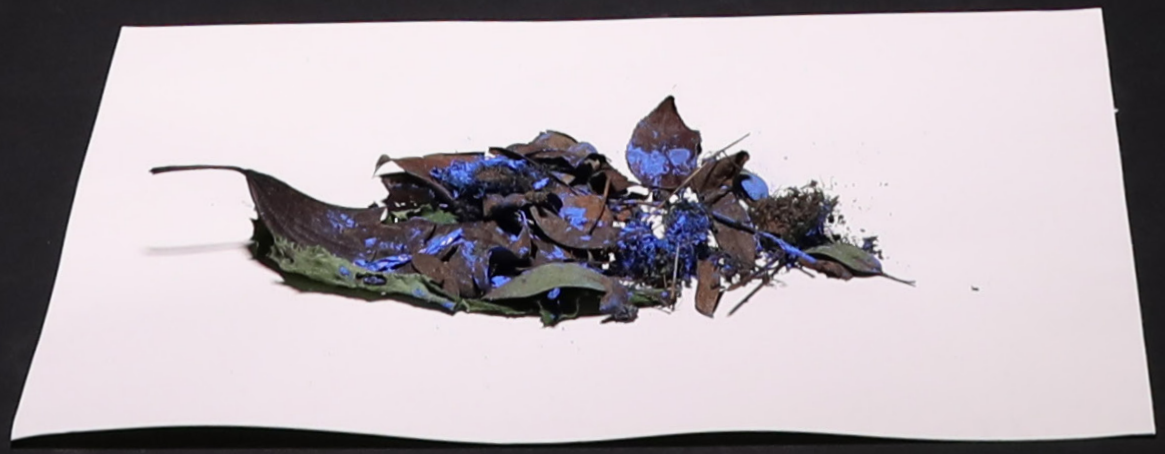






FRAGMENTS OF A MAENAD, 2024
approx. 5 x 21 x 29 cm
Leafs, pigment, paper.

As followers of Dionysus, Maenads gathered in forests to reach states of divine ecstasy through percussion, psychoactive substances, and dance. They are often depicted in moments of ecstatic movement—one foot lifted, backs arched, heads thrown back—while in their "sleeping" counterparts they appear collapsed, alone or in groups, often beneath a tree. Researcher Chiara Baldini traces a possible lineage connecting prehistoric matrilineal societies, the ancient cults of Dionysus or Bacchus, and contemporary rave culture. At its core lies a recurring impulse: to transcend the bounded body and dissolve into a state of oneness with the surrounding world. This work attempts to translate such states of awe or ecstasy into material form through pigment-filled ice sculptures cast in bodily shapes. As they melt onto paper or leaves, the forms gradually disappear, leaving behind only traces of pigment.



OUROBOROS, 2025
70 x 70 cm
Repurpoused pijama, suit, textiles and cotton yarn

The work Ouroboros takes its name from the gnostic and alchemical symbol of the circular snake eating its own tail - a figure of the infinite cycle of creation and destruction.
The act of stitching, associated with connection, repair, and the making-whole of things, evokes healing, while also calling upon the realm of the feminine and of fairytales. Much like a narration, a 'fil rouge' runs through the work, holding its elements together. Resembling a web or a rhizomatic network, the yarn spells out "questo mio corpo sfamerà le rose."
The verse is from a poem by Florbela Espanca, in which she imagines her human body turning into nourishment for a rose, the very form echoed by the central textile composition. Soft and fragile, like the body we inhabit, the sculpture is made to live on the floor, compelling viewers to become aware of the ground to which every living being eventually returns.
Far from macabre, this gesture speaks of life taking on a new form. If, echoing the words of Bayo Akomolafe, we must see death not as a terminal end but as a stranger kind of ontology, then does nature, made of the same matter as ourselves, not suddenly appear overwhelmingly alive?



MUSICARIA UNIVERSALIS, 2025
approx. 40 x 15 x 30 cm
Cast pewter, Crystall Ball

Dance here is not simply a motif but a lived way of loosening fixed identities and making space for other ways of being to emerge. Joseph Campbell's understanding of dance as myth in motion, alongside mythic female creator figures who generate worlds through fluid, dynamic movement, resonates with my own experience of dancing as a practice of liberation and self-formation. Peter Sloterdijk's theory of bubbles and spheres as an architecture of existence—forms that function simultaneously as wombs and worlds, as enclosures and expansions—also informs the work. Crystal Ball, a toy from my childhood, gives my breath colour and form: finding joy in the fragile, playful gesture of blowing a bubble feels both defiant and healing. Over time, the bubbles deflate and are replaced, their remnants accumulating around the sculpture; like a wilting flower, these residues trace a continuous cycle of emergence and decay, giving material form to the rhythms of life and breath.
Flowers inspire the title, which draws on the Latin nomenclature of plants and the Pythagorean concept of Musica Universalis. Resonance becomes a key notion: the sense that everything vibrates at its own frequency, and that harmony—understood as a dynamic, imperfect attunement—is a fundamental organising principle across bodies, matter, and worlds, and a condition for flourishing.





LOOKING FLORAL FEELING FERAL, 2025
110 × 175 × 70 cm
Scrap materials, foraged plants, gifted flowers, found materials, sculpture fragments.

This sculpture begins from a ruin whose original function and meaning have been lost. In response to the dystopian, post-apocalyptic imaginaries that pervade the present - and informed by reflections on the layered history of my hometown, Rome, as well as readings of Campagna, Coccia, and Bennett - I approached the ruin as something to be reanimated rather than mourned.
Drawing on the myth of Persephone and on nature in its generative, maternal dimension, I foraged plants and gathered discarded materials and broken objects from my studio to assemble a composition in flux, held in a state of fragile balance between the dead and the living.
Within this process, I became implicated in what I was constructing. I found myself inhabiting another figure of nature: a young, indeterminate, animal-like being, seeking shelter and tentatively entering into relation with its new world.

FIRST AND FAILED ATTEMPT AT BEING A PLANT nr. I & IV, 2025
20 x 20 x 5 cm
Polaroid, handpainted flower pressing frames

This performance for camera emerged from an attempt to embody a plant in a field in Ibiza, questioning the human bias that regards plants as having an inferior consciousness, presence, or agency simply because they do not move in ways we recognise—a view that runs through Western thought from Aristotle onward. Reflecting on our dependence on plants, I sought to mirror their slow growth from earth toward sky, treating breath as the point of connection between our bodies and theirs. The impossibility of this setup became clear as I nearly fainted, my feet and arms going numb with pins and needles; yet rather than understanding this as a failure of my intent, I came away with a deeper respect for these beings we so often dismiss as lesser than humans.







GROTTESCA
They tried to bury us but they didn't know we were seeds, 2025
(depicted)
Installation incl. video projection loop, carpets, speakers, plasticine snails

WATCH a teaser of the video

FLORESER, 2025
(guided workshop)
approx. 90 minutes

Momentarily rendered monstrous, the garden shifts from a site of refuge to one of pain and resilience. Beauty is unsettled, made to carry tension and endurance rather than repose. A choir of fifteen human voices scream at regular intervals as the lush garden's plants move in the wind of storm Amy. It remains ambiguous whether these plants hide human bodies or plants speaking with human voices; in either case, the distinction collapses, and garden and choir become one.The title draws on the ancient Roman decorative tradition of grotesques in which hybrid monstrous figures become decorative elements void of perspective. The accompanying quote, attributed to the poet Dinos Christianopoulos, echoes contemporary protest language.

During the workshop, participants are guided through the life cycle of a plant - from seed back to soil - through movement, voice activation, and active imagination. As their existence temporarily takes on a different form, the garden is no longer simply inhabited but embodied, deepening an awareness of vegetal aliveness while also recalling our own capacity, as humans, to flourish.



COSMOFLORA HARMONICA, 2025
160 × 130 × 70 cm
Terracotta, bent steel tube

This sculpture evolved from earlier ceramic works of dancing bodies, as well as readings such as The Vegetarian (Han Kang) and Plant-Thinking (Michael Marder), and the performance for camera in which I attempted to embody a plant in a field on Ibiza. The work emerges from the entanglement of two co-constituting worlds: the human and the vegetal. Two choreographies moving in parallel. Two bodies flourishing as one.What takes shape is a planetary dance of chaos and order, in continuous reconfiguration. As in a previous case, the title plays on the Latin nomenclature of plants alongside Pythagoras' concept of the "Musica Universalis", invoking a cosmos structured through rhythm, vibration, and relational harmony.

MINI MONUMENT For The Poetic Revolutionaries, 2026
approx. 160 × 30 × 10 cm
Steel & wood structure, plasticine.
Participatory performance and collective sculpture made over 3 days at Ibiza Pavilion, Venice, IT.

WATCH an edit of the performances

The work centres on a celebration of the self, yet insists that the worlds we inhabit can only be remade together, parodying the authority of monuments by proposing a soft, playful, collective shrine instead. This is the second iteration of a project first conceived as a guerrilla performance in the garden of the Museum of the Home, where it was accompanied by a poem addressing domestic trauma and healing. For Venice and the Ibiza Pavilion, over three days I read excerpts from the pavilion's manifesto—drawing on Édouard Glissant, Audre Lorde's "Uses of the Erotic," and Yves Klein's prayers to Saint Rita of Cascia—while each participant was invited to shape a piece of plasticine.
Each day, the individual pieces were assembled onto the structure, gradually covering it and evolving into a unified sculpture. Inspired by the final outcome, which had come to resemble a totem or religious icon, the performance concluded with a procession of the entire pavilion through the streets of Venice, the sculpture held aloft.





THE TRAGICO(S)MIC DANCE - Installation, 2026

COSMIC DANCER nr. II, I & III,
Hand-bent steel tubes and rods, clay, air drying clay, oily clay, plasticine, plastic bubbles, mycelium, ballet clothing & socks (prost: chaos/order) by Henry Krokatsis. Variable dimensions.

This project is the culmination of my research and experiments during the MA Sculpture at the Royal College of Art. The installation includes three main sculptures and two performance activation incuding the public and the sun. It troubles anthropocentric hierarchies and binaries, and rehearses ways to not only embrace what we can't control but also find joy in it. I propose the tragic and the comic as intertwined movements within a shared planetary dance, where opposing forces are always in flux.

Materials bend, wobble, crack, melt, stick or grow; what matters is not only what they symbolise but how they behaves and what relationships they make possible as they entangle into awkward, hopeful, precarious bodies caught in processes of becoming and undoing, between movement and stillness. Here, dance sits between metaphor and embodiment, as the sculptures themselves wear dancers' clothing in a joyful, almost caricatured manner that makes their role legible.



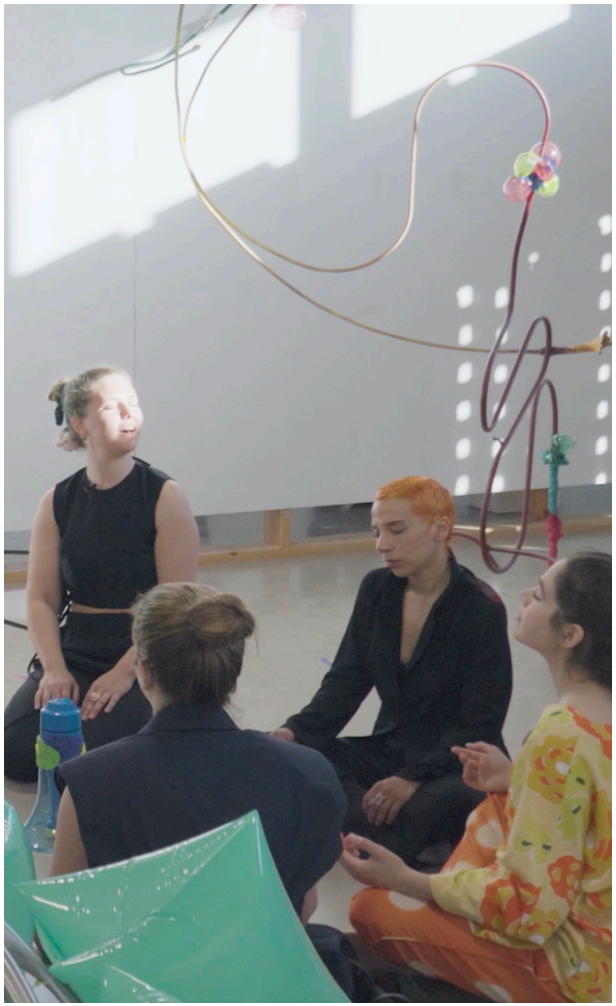
THE TRAGICO(S)MIC DANCE,
Performance, 2026
Held on the 17th & 19th of June, 6-8pm.

WATCH a short edit of both peformances

During the performance activation, timed to coincide with solstice sunlight, spectators were gradually invited to become performers. It began with playfully authoritarian megaphone announcements and developed into a collective, improvised cacophony of voices, shaped by the energy and engagement in the room. One session ended in cathartic screaming; another became a quiet circle, with bodies attuning through soft vocalisations. In both cases, leadership dissolved into collective emergence, extending the work's questions from the sculptural into the social field. Responses ranged from amusement to discomfort.







CURRICULIM VITAE Cosima Bucarelli

Born 1989, Zurich, CH. Lives and works between United Kingdom, Italy and Switzerland.

EXHIBITIONS

2026
Joy (group), East Quay Watchet, Somerset, UK
Hypermaremma (commission), Cosa parco archeologico, Ansedonia, IT
Jewelry Was Never Innocent (group), TGDD Gallery, Patmos, GR & Milano, IT
Sculpture 2026 (degree show incl. performance), Royal College of Art, London, UK
MiniMonument for the Poetic Revolutionaries (performance), Ibiza Pavilion, Venice, IT
Traceform (group), Biennale Internazionale Donna, Trieste, IT & London, UK
MiniMonument for Those Who Never Stopped Being Their Fabulous Self (performance), Museum of the Home, London, UK

2025
All Flesh Flowers (solo), C. G. Williams, London, UK
Festus (group), Royal College of Art, London, UK
Piz Puls by Mondo Galeria (group), Playground Garage, Sankt Moritz, CH
The Tides of Lethe (group), Torstrasse 95, Berlin, DE
Eclectico Studio (group), Can Art Fair, Ibiza, ES

2024
Aequilibrium (group), Salon Meiselberg, Kärnten, AT



2023
Babele (group), Spazio Musa, Turin, IT
Ecdysis (performance), Nomad Art & Design Fair, St. Moritz, CH
We World (workshop), Reconnect x Es Raco D'Arta', Mallorca, ES
Nouveaux Phonogrammes (group), Castello di Rivoli, Torino, IT

2022
Salon in Sabina (group), Demoni Danzanti (group), Torri in Sabina, IT
Super Fusion (group), Chengdu Biennale, Chengdu, CN

2021
Shadows (group), The Stable, S'Chanfs, CH
Sacra Conversazione (solo), Una Vetrina, Rome, IT

COLLABORATIONS

2024
Interiors objects in clay and bronze, JPO, Manciano, IT & Ibiza, ES
Permanent installation in clay and plaster, JPO x Cala Bonita, Ibiza, ES
Performer for Alban Le Henry's Island Chair, Something for an Island, Ses 12 Naus, Ibiza, ES

2022
Reading with Boris Bergmann for Patti Smith Poetry Day, Villa Medicis, Rome, IT
Fabrication of jewelry project for Rolf Sachs x Louisa Guinness Gallery, Rolf Sachs Studio, Rome, IT



2021
Performer for How to Shoplift Books by David Horovitz, Basement, Roma, IT
Performer for Io Sono by Gruppo Portico di Ottavia, Galleria Nazionale d'Arte Moderna e Contemporanea (GNAM), Roma, IT

RESIDENCIES

2024 & 25 Ancestral Ceramic with Desiree de Ridder, Casa Naranjo, Ibiza, ES & Diaccialone, Pescia Fiorentina, IT

2021 Nuova Atlantide, Bomarzo, IT

EDUCATION

2026
ALT-ECO postgraduate program, Institute for Postnatural Studies, Madrid, ES (forthcoming)

2025–2026
MA Sculpture, Royal College of Art, London, UK
Recipient of the RCA President and Vice-Chancellor's International Scholarship

